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places which would otherwise be filled by sound, intelligible music. Mr. Bergmann did his best with it; it was splendidly executed, and we believe that his interpretation gave as clear an idea of the conglomeration, for we cannot esteem it a composition, as could be presented by any director.

George F. Bristow's fine descriptive overture, "Columbus," was a great relief from the choleraic symptoms left by the "Zug." It is a work that would do credit to any programme. It is clear and definite in design, pure and artistic in form; the subjects are well chosen and well worked; the picture is painted in natural transitions, and the thoughts are fresh, positive, and have marked character. In compactness and fitness, and harmonious consecutiveness of idea, it gives evidence of a master mind, with imagination to invent, with resources to express, and with judgment to keep to the level and the limits of the inspiration and the chosen form. The instrumentation of the work is also masterly. Its treatment in the orchestra proves Mr. Bristow to be a thoroughly practical scorer. He uses all the instruments with a brilliant freedom, with a power of contrast and a delicate coloring which proves that he is perfectly familiar with the character and resources of the material of an orchestra. This work stamps Mr. Bristow with eminence as a composer, and the burst of applause and its continuance at the close of the overture proved that the highly critical Philharmonic audience appreciated and recognized its high merits. It was magnificently performed; every man in the orchestra seemed to feel called upon to do his best, and aided Mr. Bergmann in his successful endeavors to do justice to the work. Had it not been placed the last piece on the programme, its repetition would have been enforced. Would it not be well to reproduce one of Mr. Bristow's symphonies? It would be a well-earned compliment to one of the most efficient members of the Society, and the works themselves are fully deserving of the honor.

We cannot but compliment Mr. Bergmann most cordially upon the brilliant success of this concert. Not only were the instrumental works given with a perfection never before reached in this country, but the accompaniments were irreproachable in their promptness and delicacy. He may well be proud of the material of his orchestra, and they, in turn, cannot but esteem it a privilege to play under so brilliant, accomplished and so conscientious a leader.

COMPLIMENTARY CONCERT TO MR. GEORGE W. WARREN.

A large number of the most prominent citizens of Brooklyn tendered a complimentary concert to Mr. G. W. Warren, organist, composer and teacher of that city, a gentleman

universally respected and esteemed, which was given on Tuesday evening, 17th inst., at Plymouth Church. The elite of Brooklyn attended, and among the crowded audience many prominent amateurs and professionals from New York were observed. So brilliant a testimonial must have proved both pleasant and flattering to Mr. Warren.

The artists and amateurs assisting Mr. Warren, were Mrs. Comstock, Mrs. Stetson, Signor Centemeri, Mr. Comstock, Mr. Noe, Mr. Theodore Thomas, Mr. Mueller, and the Holy Trinity Choir of boys, and chorus. The programme was very varied, exhibiting in its arrangement Mr. Warren's usual tact and taste, and the assisting artists did their utmost to render it an effective and spirited manner.

The double anthem, "Te Deum Laudamus," by G. W. Warren, is a clever and telling composition, and was given in most effective style by Mrs. Comstock, Mrs. Stetson, Mr. Comstock, Mr. Noe and chorus. The *Salve Regina*, for soprano, contralto, and oboe, was charming in its effects, and was well rendered, as was also the *ave maria* of Bach.

The ancient Christmas carol, "Good King Wenceslaus," is delightful for its quaint character and rhythm, and was one of the most telling points of the programme.

Mr. Theo. Thomas played Ernst's "Elegie," with more than his usual breadth of expression, and deserved the warm approbation he met with.

Mr. G. W. Warren had literally everything to do, and it is but justice to say that he did everything well. Mr. Warren is fond of combinations, and, so far as we can judge by his concert last year and the one under notice, he selects the most effective combinations for voices and instruments within his reach, and the results justify his choice. They lighten up the programme and they are altogether unobjectionable. Mr. Warren's compositions are melodious, well harmonized and voiced, and generally musically, and his accompaniments are tasteful, and display a good care for the supremacy of the singer. His organ solos were spirited displays of manual dexterity, combined with good taste and mastery of the resources of that noble instrument. Hook's great organ was certainly a notable star on that occasion, and in the display of its specialties its beauty and purity are unsurpassed. We think that Mr. Warren could safely try one more concert in the Spring.

GRAND ORGAN EXHIBITION AT THE CHURCH OF THE COVENANT.

Notwithstanding the terribly inclement night of Thursday, the 15th inst., a very large audience was gathered together at the above church, allured by the attractions of the new organ just completed by Mr. Levi U. Stuart of

this city, and the expected performance of two of our finest organists—Mr. George F. Bristow and Mr. George W. Morgan. The Covenant Church is situated on Park-av. (which is fast becoming magnificent with costly sacred edifices), and is remarkable for beauty of design and finish—equalling any specimen of its class in the city. The organ just completed for its use is comparatively small in scheme, but is large and truly grand in many essential features, and particularly in orchestral effects. Mr. L. U. Stuart, the builder, is justly favorably known by the enlarged organ in the Tabernacle Church in Sixth-ave. The front of this organ is unique, yet tasteful and extremely pleasing to the eye; but the decorative part of it has frequently embarrassed with its *debris* the effective working of this really noble instrument, particles getting into its mechanism, and so either clogging the pipes, or rendering the mechanism partially unmanageable. An accident of this kind occurred on Thursday evening, in the midst of Flotow's overture, choking the palette of the swell and compelling Mr. Bristow to stop in his performance until it was remedied. This fact will account for certain apparent blemishes in the utterance and mechanism by fixing the true cause. We may further remark that, placed as the organ is, it is subject to constant and radical changes of temperature, frequently throwing the reeds out of tune—a temporary blemish utterly beyond the control of the builder.

The compass of this organ is from C C to G, and on pedals from C C C to G. It has 14 stops on the great organ, 9 stops in the swell, and 6 in the pedal organ. Its solid, compact tone, and true musical strength when the full organ is used, amazes all who merely consider its nominal capacity, for it surpasses in power, as heard in that large church, any organ in this city, except that in Trinity Church. The great organ is truly magnificent, and the diapasons throughout are what their name imports, and make the instrument the noble accessory to religious service, which it should be to fulfill its purpose. We remarked upon this fine specimen of Mr. Stuart's ability in organ building, that his idea of voicing is sanctioned by the experience of many years, and if strong, telling style of voicing be followed, time's mellowing influence will blend and soften them into sweetly melodious utterance. At present some mixtures appear shrill or even hard, without a grand diapason being used to subdue and conform them into a harmonious and majestic *ensemble*. Taken as a whole, and freely accepting for individual stops, like the cornet, Mr. Stuart's policy in shaping their utterance, we can find no blemish to displease even fastidious ears, and its general effect must be conceded by all intelligent observers to be remarkably fine, complete and grand indeed.

The selections made by the two distinguished